

GULLY

ayt si

you are

МИРЕГЕИЕГ

B the imental works and current works that clearly demonstrate Viola is a mine-

Visual and Performing Arts at Syrucuse sophisticated, so did his art iii all its viewer in a world of intrage, light, and sound Today Viola uses the full range of technical advances, including digital maging technologies, to create his pellbinding estallations.
The mood of Viola's art for all its

of Walt Whitman. This range of source spiritual embrace of his art.

greeting each other in a plaza or children a wortian on her deathped. Whatever approach to new media, using video to delve into the phenomenon of sensor and an avenue to self-knowledge. In a totally contemporary medium and minner he explores universal theines that have been the inspiration of artists working it many forms and in many fraditions

Viola s medium, as much as it is the trade is consciousness itself; indeed consciousness is his very subject. For Viola, the physical experience of the material world is indivisible from image. native reflection and our understanding of the world. It is ultimately a kind of

City. In 1973 he received a bachelor of line arts degree from the College of Visual and Performing Arts at Syracuse University. He has traveled to Javo, Ball, the Solomon Islands, the Himelayas, and the Sahara Desert to produce his in New York, Sony Corporation's Atsug-Foundation Award (1989), In 1995

This exhibition of Bill Viola's art consists of sixteen installations in the galleries and twenty-two videotapes shown in the museum's **Dorothy Collins Brown Auditorium** (see schedule). The commentaries in this guide are extracted from the artist's writings.



Program 1 at 3 p.m.
Program 2 at 5 p.m.
Program 3 at 4 p.m.
Program 1 at 3 p.m.
Program 2 at 3 p.m.
Program 3 at 3 p.m.

Program 4 at 3 p.m. Program 5 at 5 p m Program 6 at 4 p m

Program 4 at 5 p.m Program 5 at 4 p m Program 6 at 3 p.m Program 7 at 4 p m

Program 2 at 5 p.m Program 3 at 6 p.m Program 4 at 3 p.m

Program 5 at 4 p.m

Program 6 at 3 p m Program 7 at 3 p m Program 1 at 3 p m

Program 2 at 4 p.m

Program 6 at 3 p m Program 7 at 3 p m Program 1 at 4 p m Program 2 at 3 p m

Program 2 at 3 p.m.
Program 4 at 2:30 p.m.
Program 5 at 3 p.m.
Program 6 at 5 p.m.
Program 7 at 4 p.m.
Program 1 at 3 p.m.
Program 2 at 4 p.m.
Program 2 at 4 p.m.

Program 3 at 3 p.m.
Program 5 at 5 p.m.
Program 6 at 4 p.m.
Program 7 at 3 p.m.
Program 2 at 2 p.m.
Program 3 at 3 p.m.
Program 4 at 3 p.m.
Program 4 at 3 p.m.

Program 5 at 3 p.m.

Program 4 at 3 p.m.
Program 5 at 4 p.m.
Program 6 at 3 p.m.
Program 7 at 4 p.m.
Program 1 at 3 p.m.
All programs in rotation from 2 p.m.
All programs in rotation from 2 p.m.
Program 4 at 4 p.m.
Program 6 at 3 p.m.

Brown Auditorium, located on the lower level museum's Bing Center, Admission is free



PROGRAM 1

A Million Other Things (2), 1975, color, mono sound

Four Songs, 1976, color, mono sound, 33,33 min omprises Junkyard Levitation, 3:11 mm

and Truth Through Mass Individuation, 10.59 mm

PROGRAM 3

PROGRAM 4

Chott el-Djend (A Portrait in Light and Heat), 1979. co

PROGRAM 6

PROGRAM 7





Tape I, 1972_black and write_mone sound, 6:50 min Composition "D", 1973, black and white mone sound,

Cycles, 1973, Ulack and white, mono sound, 7:04 mm. In Version, 1973, color, mono sound, 4:24 mm Instant Breakfast, 1974, color, mono sound, 5:05 min

PROGRAM 2

Stlent Life, 1979, cotor, stereo sound 13:14 min Ancient of Days, 1979-81, color, stereo sound, 12:21 mill Vegetable Memory, 1978-80, color mono sound, Reasons for Knocking at an Empty House, 1983.

Deserts, music by Edgard Varese, 1994, color, stered











Things are moving a lot slower than most people realize.



Off-site



Current news scrolls across an electronic display sign with up-to-date reports on the daily events of the world. The illu-minated text is harsh and bright. A black open doorway intersects the sign, dividing it in two and leading to a dark inner room. Inside this room three large, dim, black-and-white projections of people's faces while sleeping appear on the walls. The sound of regular breathing can be heard in the darkness. Occasionally one of the figures moves or

Nantes Triptych, 1992

Video/sound installation
Edition 1: Fonds national d'art contemporain, Commande
publique conque pour le Musée des Beaux-Arts de Nantes,
Ministère de la Culture, Paris, France

a black pool is flanked on the left by an image of a young woman giving birth and, on the right, by an old woman on her deathbod. The three images together form a triplych based on the traditional Western altarpiece. The two side panels are documents of actual events. The central image of an empty white room, forming an indistinct luminous cloud of light behind and beyond the surface of the image. The projected image of the body underwater hovers in midal art material, part immaterial, held in fragile suspension efore an indistinct, shadowy space between birth and deat

The J. Paul Getty Trust Room 630 West 5th Street, downtown

Monday, Thursday, Friday, and Saturday, 10 a.m.-5:30 p.m. Tuesday and Wednesday, 12 noon-8 p.m.







The violent annihilation of a human figure by opposing natural forces of fire and water is projected simultaneously on two large screens. A man approaches from a long distance in slow motion. He finally stops and stands still. On one sume his entire body. On the other screen water pours dow from above, increasing until he becomes completely inun-dated. In the end the man is gone and only small flickering flames on a burnt floor remain in the one image, while a few lingering drops of water fall onto a soaked floor in the other. The two traditional natural elements of fire and water appear here not only in their destructive aspects but manifest their cathartic, purifying, and transformative capacities as well

KCET will feature the art of Bill Viola on two Friday nights, November 7 and 14, at 11 p.m. Viola and theater director Peter Sellars will introduce the broadcast both evenings. Works scheduled are

Friday, November 7, 11 p.m.
Tape 1, 1972, 6:50 min.
The Space Between the Teeth, 1976, 9:10 min.
The Reflecting Pool, 1977–79, 7 min.
Vegetable Memory, 1978–80, 15:13 min.
Anthem, 1983, 11:30 min. Angel's Gate, 1989, 4:48 min.

Friday, November 14, 11 p.m. The Passing, 1991, 54 min.



Conversation

Wednesday, December 3, 1997, 7:30 p.m. Los Angeles Central Library 630 West 5th Street, downtown

Conversation and Howard N. Fox

Saturday, December 6, 1997, 1 p.m. Los Angeles County Museum of Art

Notion and The Peter Notion Firm, Cound ition, with iddi-tional funding from Pamola and Richard Kramech, Marion Stroud Swingle, Ipan Forester, Barbara Wise, and the National Committee of the Whitney Museum of American A.

by grants from the California Arts Council and the City of Los Angeles Cultural Affairs Department

Saturday and Sunday, 11 a m -8 p.m

Crazy Horse dreamed and went into the world where there is nothing but the spirits of all things. That is the real world that is thing like a shadow

Return Pass

from that world.

eral hours, and it may not be possible to see all of the works in their entirety in one visit. Visitors who wish to spend additional time in the exhibition may request from the museum's ticket office a pass to return at a later date



Slowly Turning Narrative, 1992.

A large rotating screen shows a man's face in blackwhite on one side and a series of color is lagers on the other.

One side of the screen is milrored, and it reflects the viewer own image as well as the projected images, which travel.



A drop of water emerging from a small brass valve is



The Sleep of Reason, 1988

of Milton Fine and A.W. Mellon Acquisition Endowment Fund

A brack and white inportor on a wooden chest shows a close up view of a person sleeping. At random intervals the lights ins appeared, revealing a dark underside to the familiar



Exhibition copy; original in the Museum for Moderne Kunst.

Still image's appear on four rarge screens mounted parallel to the four will be in the room. A voice is a all the intermediate.





brough a window as a black of the black from a series the inquestion in the months in the year 1577

Anthem, 196.



Reasons for Knocking at an Empty House, 1982

Video, sound installation
The Art II strictus 1.0 Lago, materited p.R. Tillarbara Billio
Mr. Thomas H. Dittmer, Ruff Horw. Susan and Lowe

Heaven and Earth, 199.





Consistee Find gift of Mr. and Mrs. Donald Gillshell.
Sus in and Richard Green Large and Richard Mrs. — and
All and Mrs. Bills W. Mach.











firm York: partial and promised gift of an an mous donn!

greets the copie of the two, apparently the meta, air grows the other. She wishusers are urgent message in her friend's ear, further risolating the other woman. With an underlying wiskinedness, introductions are mude and preastantine sectioning obsteven the three. The action unfolds in extreme slow motion, allowing the manned of every fleeting glarice and gesture to become heightened and remain sus-

Angel's Gate, 1989

A succession of individual images are punctuated by long, slow facies to black. The Image sequences, including fruit falling from a tree, a cardie being estinguished, a family having a flash photograph.

taken_appear as a



Thry Deaths, 1993

Throu large projections appear on the walls of a completely dim schouettes on a field of noise. Quiet, indecipherable







Investigation of BLACK. A bryw lyt on a dork day. Tree installation: The "black" in black and white The black som - the lummous Lorkness.

No trype can tell the relief to simply withfrow scientific observation and let Nature impress you with all her mystery and story, with the value indiscribable cometions which transle between worder and sympathy.

Images in the darkenses.

Redeat heart in the Starkness dight be counts white image Images wild with noise - shimmening with fram. (rystal mages like pristice records of light and studion.

Ratterine element - there can never wholly be non-participity consciousness. The thought it the comer scanning see landscape. The visionary recitals. The budy simps ... as the first treather ... The chand. The first words .

The breakhorn of the optical image Interiors with no optical fearniting

Where is the line of division

Retween this world and the Land of Bliss. The eye is the low of dission

000

0

make of distraction and princip Sometimes pure 1965, sometimes well, this mage tightly had within itself.

In the middle of the sky's temple blooms a flower. Its petals are down and its mosts are up. No filling, sowing or watering, no shorts or leaves just a flower. KNBIR





Map of the exhibition at the Los Angeles County Museum of Art

0 5 10 15 20 25 30 35 40 45 50 FT.